

METROPOLITAN EXAMINATION

December, 1896, and January, 1897.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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THE METROPOLITAN EXAMINATION

OF

MUSICAL COMPOSERS OR PERFORMERS AND TEACHERS

is held annually at the Royal Academy of Music during the Christmas vacation.

Candidates for the forthcoming Examination in any one of the Subjects must enter their names with the Secretary, **ON OR BEFORE SATURDAY, THE 31st OCTOBER, 1896**, upon a form of application which may be obtained from him, free of charge, stating in which Subject they wish to be examined, and (as regards Subjects I. and II.) whether in Class A or in Class B of that Subject. Each Candidate must pay a fee of Five Guineas—One Guinea on entering, the remaining Four Guineas on or before **MONDAY, NOVEMBER 30th, 1896**. Candidates who wish to be examined in more than one Subject must enter their names and pay the full fee for each Subject. Candidates in Subject II. who wish to be examined both as Performer and Teacher, will be required to enter their names and pay the full fee for each class, and will undergo a distinct examination in each branch. If any Candidate whose name has been entered fails to attend the Examination, the fee paid will be forfeited. Any Candidate in Subjects I. or VI. whose exercise has been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting a second exercise, but must again pay the entire fee. In all cases of re-entry the full fee must be paid.

Candidates in Subjects II., III., IV., and V. bringing for performance any piece or pieces not included in the lists provided in the respective subjects will be thereby disqualified.

No special fingering is required in subjects III., IV., and V., nor need any particular edition of works be used, except where specially mentioned.

All Candidates (except in Subjects I. and VI., and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.E.A.M., L.R.A.M., A.R.C.M., F.R.C.O., and A.R.C.O.) will be required to work a paper on the Rudiments of Music, and on Harmony, as far as the triads formed on the different degrees of the major and minor scales, with their inversions, and dominant sevenths, with their inversions.* The theoretical and practical parts of the examination will be held on the same day. Two hours will be allowed for the working of this paper.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each branch of the examination; those, however, who fail to obtain this percentage in the **THEORETICAL** portion will be permitted to attend the next Annual Examination, in that branch only, upon payment of a further fee of one guinea, provided they shall have satisfied the examiners in their practical Examination; and such of them as succeed at this further trial will be qualified for election as **Licentiates**.

Candidates who have failed in the practical examination will, should they enter again, be required to pay the full fee and be examined in both the practical and theoretical portions of their subject.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any Subject will be, by the Directors, created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**; they receive a

* Among others, the following Books will be found useful:—"Elements of Music," F. W. Davenport; "Rudiments of Music," W. H. Cummings; "Introduction to the Elements of Music," F. Niecks; "Music," H. C. Banister; "Harmony," Stainer (Primer, No. 8, Novello); "Harmony," Prout.

Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, or performer, or as a teacher, or both.

Licentiates have the exclusive right to append the initials L.R.A.M. to their names.

In the absence of any request to the contrary, the Certificates will, after they have been formally submitted to the Board of Directors at their Annual General Meeting in March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who satisfy the Examiners in Class B, in any Subject, will be eligible as Candidates in Class A of the same Subject at a subsequent Examination, and similarly, as regards Subject II., Candidates who satisfy the Examiners in Class A are eligible as Candidates in Class B of the same Subject at a subsequent Examination.

On payment of an enquiry fee of five shillings, Candidates will be informed as to the number of marks awarded to them in the various branches of their Examination. Marks cannot be stated for examinations prior to 1893-94.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Boards of Examiners in addition to those herein specified, should occasion arise.

The Examination is in the following Subjects:—

SUBJECT I.—Counterpoint, Harmony, Plan or Design, and Instrumentation.

Examiners in 1896-97—F. W. DAVENPORT, Hon. R.A.M.; G. J. BENNETT, Mus. D., Cantab., F.R.A.M.; and F. CORDER, F.R.A.M. (Chairman).

CLASS A, COMPOSERS AND TEACHERS; CLASS B, TEACHERS.

Candidates in Class A, on entering their names, must submit an Exercise for approval by the Board of Examiners.

This Exercise * must consist of one instrumental movement in the form of the first movement of a symphony, and one piece for a solo voice, and also one comprising a fugue for chorus; the first to be written for, and the last two to have accompaniment for, an orchestra. The exercise is intended to be a test of Scholarship and will be judged accordingly; but if it show also indications of natural musical ability, this will strengthen its likelihood of approval.

Candidates must give a written declaration that the exercise is their own *unaided* work, composed for the occasion.

Candidates in Class B, and those in Class A whose exercises may be approved by the Board, will be called for examination, and will then be required to work a paper, which will include tests in Single Counterpoint of not more than five parts, also in Double and Triple Counterpoint and Canon; in advanced Harmony of not more than five parts; in scoring of given passages for Orchestral and for Chamber Instruments; and in knowledge of the relation of Subject and Answer in a Fugue.

* The Exercise must not bear the Candidate's Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

On a separate occasion, Candidates in both classes will be catechised in Counterpoint, Harmony, and Plan, and as to the character and capabilities of voices and instruments. They will also be required to make spoken analysis of the first movement of Beethoven's "Eroica" Symphony (from the full score).

Candidates in both classes will be required to play from vocal and orchestral score and from figured bass.

Vivâ voce examination will last about half-an-hour.

Examination Papers of former years in Subject I., and the Papers on Rudiments of Music set in 1894-5-6, may be purchased at the Academy. Price Sixpence each.

SUBJECT II.—Singing.

Examiners in 1896-97—A. RANDEGGER, Hon. R.A.M.; F. PAOLO TOSTI, Hon. R.A.M.; W. H. CUMMINGS, Hon. R.A.M. (Chairman).

Class A, PERFORMERS; Class B, TEACHERS.

Both classes will be required to sing diatonic and chromatic studies, copies of which will be given to Candidates when they enter their names, or may be purchased at any time (price 1s.); and they will be required to sing, in the language in which the title is given, one piece of their own selection from each of the following two lists for their respective voices—the pieces to be chosen so as to exemplify the *declamatory* style in one and the *florid* style in the other. (Two pieces in all.)

Candidates in Class B will be required to play an accompaniment on the pianoforte of some vocal piece or pieces to be chosen by the Examiners.

Candidates in Class B will be required to describe the organs employed in the art of singing with words. Also to describe the respective mechanisms of these organs, and how, from their combined action, result all the vocal phenomena.* They will be further required to answer questions on phrasing, expression, recitative, and florid and declamatory styles.

Both classes will be required to sing at first sight (1. Those with Soprano and Mezzo-Soprano voices to read from the C clef on the 1st line; 2. Those with Contralto voices and Male Altos to read from the C clef on the 3rd line; 3. Those with Tenor voices to read from the C clef on the 4th line).

The Examination will last about half-an-hour. Candidates must provide their own accompanists.

FOR SOPRANOS.

LIST A.

AIR, "Rejoice greatly" (<i>Messiah</i>)	...	...	...	...	Handel.
AIR, "Jerusalem, thou that killest" (<i>St. Paul</i>)	...	...	...	...	Mendelssohn.
RECIT. AND AIR, "With verdure clad" (<i>Creation</i>)	...	...	...	...	Haydn.
"MICHAELA'S SONG" (<i>Carmen</i>)	...	...	...	...	Bizet.
RECIT. AND ARIA, "Jewel Song" (<i>Faust</i>)	...	...	...	...	Gounod.
AIR, "Rose softly blooming" (in A)	...	...	...	...	Spohr.
SONG, "Zuleika"	...	...	...	...	Schubert.

* Among others the following books will be found useful:—"Hints on Singing," Manuel Garcia (Ascherberg); "Singing," Randegger (Primer, No. 5, Novello); and "Esthetics of the Art of Singing," Delle Sedie (Ricordi).

LIST B.

ARIA, "Fac ut portem" (<i>Stabat Mater</i>)	...	...	...	Rossini.
ARIA, "Agnus Dei" (Mass in C. No. 1. Novello's Edition)	...	...	...	Mozart.
RECIT., "E Susanna non vien"; ARIA, "Dove Sono" (<i>Nozze di Figaro</i>)	...	...	...	Mozart.
ARIA, "Casta Diva" (<i>Norma</i>)	...	...	...	Bellini.
AIR, "Bel Raggio" (<i>Semiramide</i>)	...	...	...	Rossini.
RECIT., "E strano"; ARIA, "Ah! fors e lui" (<i>Traviata</i>)	...	...	...	Verdi.
ARIA, "Non so più cosa son" (<i>Nozze di Figaro</i>)	...	...	...	Mozart.
ARIA, "Al dolce guidami" (<i>Anna Bolena</i>)	...	...	...	Donizetti.
SEGUEDILLA, "Près des remparts" (<i>Carmen</i>)	...	...	...	Bizet.
ARIA, "Oh! mio Fernando" (<i>Favorita</i>)	...	...	...	Donizetti.
AIR, "Les filles de Cadiz"	...	...	...	L. Délibes.
VALSE, "Je veux vivre" (<i>Romeo et Juliette</i>)	...	...	...	Gounod.

FOR MEZZO-SOPRANOS.—The above (Soprano) or following (Contralto) pieces may be transposed into the Keys most suitable to the respective voices.

FOR CONTRALTOS.

LIST A.

RECIT. AND ARIA, "But the Lord" (<i>St. Paul</i>)	...	...	...	Mendelssohn.
RECIT. AND AIR, "In gentle murmurs" (<i>Jephtha</i>)	...	...	...	Handel.
AIR, "O thou that tellest" (<i>Messiah</i>)	...	...	...	Handel.
RECIT., "Great prophetess"; AIR, "In the battle" (<i>Deborah</i>)	...	...	...	Handel.
AIR, "Oh! my heart is weary" (<i>Nadeshda</i>)	...	...	...	Goring Thomas.
AIR, "Full fathom five"	...	...	...	Purcell.
SONG, "The Worker"	...	...	...	Gounod.
ARIA, "Lord, from my bed I rise" (<i>Eli</i>)	...	...	...	Costa.

LIST B.

RECIT. ED ARIA, "Che farò" (<i>Orfeo</i>)	...	...	...	Gluck.
ARIA ED RECIT., "Ah se tu dormi" (Boosey's Prima Donna Album)	...	...	...	Vaccini.
RECIT., "Ecomi alfine"; ARIA, "Ah quel giorno" (Boosey's Prima Donna Album)	...	...	...	Rossini.
RECIT. ED ARIA, "Pensa alla Patria" (<i>Italiana in Algeri</i>)	...	...	...	Rossini.
ARIA, "Ah! s'estinto" (<i>Donna Caritea</i>)	...	...	...	Mercadante.
ARIA, "Voce di donna" (<i>Gioconda</i>)	...	...	...	Ponchielli.
ARIA, "Nobil Signor" (in G) (<i>Ugonotti</i>)	...	...	...	Meyerbeer.
ARIA, "In questa tomba oscuro"	...	...	...	Beethoven.
RECIT. ED ARIA, "Lascia ch' io pianga"	...	...	...	Handel.

FOR TENORS.

LIST A.

RECITATIVE AND AIR, "Love sounds the alarm" (<i>Acis</i>)	...	...	...	Handel.
RECITATIVE AND AIR, "The full moon is beaming" (<i>Bride of Dunkerron</i>)	...	...	...	Smart.
SONG, "When the evening bells are chiming" (<i>Son and Stranger</i>)	...	...	...	Mendelssohn.
SONG, "O tuneful voice"	...	...	...	Haydn.
AIR, "His salvation is nigh them" (<i>Woman of Samaria</i>)	...	...	...	Sterndale Bennett.
AIR, "The enemy said" (<i>Israel in Egypt</i>)	...	...	...	Handel.
RECITATIVE AND AIR, "Through the forest" (<i>Der Freischütz</i>)	...	...	...	Weber.
AIR, "Be thou faithful unto death" (<i>St. Paul</i>)	...	...	...	Mendelssohn.
CANTATA, "Yarico to her lover"	...	...	...	Himmel.
SONG, "Sing, maiden, sing"	...	...	...	Sterndale Bennett.
SONG, "I'll sail upon the Dog-star"	...	...	...	Purcell.
SONG, "I attempt from love's sickness"	...	...	...	Purcell.
SONG, "O vision entrancing" (<i>Esmeralda</i>)	...	...	...	Goring Thomas.
AIR, "When the orb of day" (<i>Euryanthe</i>)	...	...	...	Weber.
SONG, "When thou art nigh"	...	...	...	Gounod.

LIST B.

ARIA, "Cujus animam" (<i>Stabat Mater</i>)	...	...	Rossini.
RECITATIVO ED ARIA, "Costanza presso al tuo bel ciglio" (<i>Il Seraglio</i>)	...	...	Mozart.
ARIA, "Prigioniera ho l' alma in pena" (<i>Rodelinda</i>)	...	...	Handel.
RECITATIVO ED ARIA, "Salve! dimora casta e pura" (<i>Faust</i>)	...	...	Gounod.
ROMANZA, "Ah! non credere" (<i>Mignon</i>)	...	...	Ambroise Thomas.
ARIA, "No, non mi cal" (<i>Anacreon</i>)	...	...	Cherubini.
ARIA, "Il mio tesoro" (<i>Don Giovanni</i>)	...	...	Mozart.
ARIA, "M' appari tutt' amor" (<i>Marta</i>)	...	...	Flotow.
RECITATIVO, "La Dea di tutti i cor" } (<i>Il Giuramento</i>)	...	...	Mercadante.
CAVATINA, "Bella, adorata" }	...	...	
ARIA, "Un aura amorosa" (<i>Così fan tutte</i>)	...	...	Mozart.
ROMANCE, "Oh! quand je dors"	...	...	Liszt.
RECITATIVE, "Quel langage accablant" } (<i>Iphigénie en Tauris</i>)	...	...	Gluck.
AIR, "Unis dès la plus tendre enfance" }	...	...	
CANTATA, "Adelaide" (in German or Italian)	...	...	Beethoven.
LIED, "Morgenlich leuchtend in rosigen Schein" (<i>Die Meistersinger</i>)	...	...	Wagner.

FOR BARITONES AND BASSES.

LIST A.

SONG, "While the lads of the village"	...	...	Dibdin.
SONG, "Revenge"	...	...	Hatton.
SONG, "The Monk"	...	...	Meyerbeer.
SONG, "Mad Tom"	...	...	Ascribed to Purcell.
RECITATIVE AND AIR, "He layeth the beams"	...	...	Handel.
AIR, "Thou art gone up on high" (<i>Messiah</i>)	...	...	Handel.
AIR, "O Jove, what land is this" (<i>Hercules</i>)	...	...	Handel.
RECITATIVE, "I rage, I melt, I burn" } (<i>Acis and Galatea</i>)	...	...	Handel.
AIR, "O ruddier than the cherry" }	...	...	
RECITATIVE AND AIR, "Freedom now once more" (<i>Jephtha</i>)	...	...	Handel.
AIR, "Why do the nations" (<i>Messiah</i>)	...	...	Handel.
AIR, "Unto my charger" (<i>Rose of Sharon</i>)	...	...	Mackenzie.
AIR, "Ye who my steps pursue" (<i>Iphigénie en Tauris</i>) (Novello's edition)	...	...	Gluck.
SERENADE, "In the balmy night"	...	...	Tschaïkowski.

LIST B.

ARIA, "Quoniam tu solus Sanctus" (<i>Mass in B minor</i>)	...	...	Bach.
ARIA, "Fin ch' han dal vino" (<i>Don Giovanni</i>)	...	...	Mozart.
ARIA, "O lieti di" (<i>Stella del Nord</i>)	...	...	Meyerbeer.
RECITATIVO, "Alzati!" } (<i>Ballo in Maschera</i>)	...	...	Verdi.
ARIA, "Eri tu" }	...	...	
ARIA, "Di Cupido impegna" (<i>Rodelinda</i>)	...	...	Handel.
CAVATINA, "Largo al factotum" (<i>Il Barbiere</i>)	...	...	Rossini.
ARIA, "Pro peccatis" (<i>Stabat Mater</i>)	...	...	Rossini.
TARANTELLA, "Gia la luna"	...	...	Rossini.
ARIA, "Il Cavallo Scalpita" (<i>Cavalleria Rusticana</i>)	...	...	Mascagni.
PROLOGO (<i>Pagliacci</i>)	...	...	Leoncavallo.
ROMANCE, "Pensée d'automne"	...	...	Massenet.
ROMANCE, "Le muletier de Calabre"	...	...	Massé.
AIR, "L'oiseau s'envole" (<i>Paul et Virginie</i>)	...	...	Massé.
LIED, "Still wie die Nacht"	...	...	Boehm.
LIED, "Fluthenreicher Ebro"	...	...	Schumann.
WANDERLIED, "Wohlauf! noch getrunken den funkelnden Wein"	...	...	Schumann.

MALE ALTOS.

A special list for this voice will be furnished to Candidates on entering their names.

SUBJECT III.—Playing on the Pianoforte.

Boards of Examiners in 1896-97—

H. R. EYERS, F.R.A.M.	TOBIAS A. MATTHAY, F.R.A.M.	CARLO ALBANESI, Hon. R.A.M.
FRITS HARTVIGSON, Hon. R.A.M.	A. SCHLOESSER, Hon. R.A.M.	SEPTIMUS WEBBE, A.R.A.M.
WALTER MACFARREN, F.R.A.M.	F. WESTLAKE, F.R.A.M.	OSCAR BERINGER, Hon. R.A.M.
(Chairman).	(Chairman).	(Chairman).

Class A, PERFORMERS AND TEACHERS; Class B, TEACHERS.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by them respectively in the Examination.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists (three pieces in all) :—

LIST A.

PRELUDE AND FUGUE in F minor (from the Eighth Suite)...	...	...	Handel.
PRELUDE AND FUGUE in A minor (48 Preludes and Fugues, No. 44)	...	...	J. S. Bach.
GIGUE in G	...	...	Mozart.
OCTAVE STUDY in C minor	...	...	Steibelt.
FUGUE in D	...	...	S. Wesley.
PRELUDE AND FUGUE in E minor (Op. 35, No. 1)	...	...	Mendelssohn.
FUGUE in B flat (from Variations and Fugue on a Theme of Handel)	...	...	
(Op. 24)	...	...	Brahms.

LIST B.

SONATA in A (Op. 2, No. 2) (the entire work)	...	...	Beethoven.
SONATA in D (Op. 10, No. 3) (the entire work)	...	...	Beethoven.
SONATA in E flat (Les Adieux, l'Absence et le Retour, Op. 81a) (the entire work)	...	...	Beethoven.
SONATA in E minor (Op. 90) (the entire work)	...	...	Beethoven.
SONATA in B flat (Op. 106) (first Three movements only)	...	...	Beethoven.
VARIATIONS AND FINALE ALLA FUGA in E flat (Op. 35)	...	...	Beethoven.

LIST C.

MENUETTO CAPRICCIOSO (from Sonata in A flat, Op. 39)	...	...	Weber.
ANDANTE EPISODICO (Op. 28, No. 3)	...	...	Cipriani Potter.
SCHNELL UND BEWEGLICH (Op. 7, No. 4)	...	...	Mendelssohn.
NOCTURNE in G (Op. 37, No. 2)	...	...	Chopin.
"IN DER NACHT" (Phantasiestücke, Op. 12, No. 5)	...	...	Schumann.
"ALLA COSACCA" (Modern Suite, Op. 144, No. 6)	...	...	Ferdinand Hiller.
ÉTUDE in A flat (Danklied nach Sturm, Op. 5)	...	...	Henselt.
THE FOUNTAIN (Three Sketches, Op. 10, No. 3)	...	...	Sterndale Bennett.
INTERMEDE DE CONCERT in E (Op. 135, No. 2)	...	...	Stephen Heller.
ROMANCE VARIÉE (Op. 58)	...	...	Kullak.
CAPRICE in F sharp minor (Op. 64)	...	...	Raff.
CONCERT STUDY in A flat	...	...	Edward German.

Candidates will be required to play at first sight.

Candidates will be required to play (from memory) all or any of the following scales and arpeggios :—

(A.) Major, harmonic and melodic minor, and chromatic scales with each hand, commencing a third, sixth, eighth, or tenth apart, in similar and contrary motion, except minor scales in the melodic form, which will be required in similar motion and a sixth and eighth apart only.

(B.) Major and harmonic minor scales in double thirds and double sixths, in similar motion only.

(C.) Chromatic scales in double minor thirds in similar motion only. Candidates with small hands may play all double sixths broken, but must exemplify therein the fingering used in unbroken sixths.

(D.) Major, harmonic and melodic minor, and chromatic scales in double eighths with each hand, commencing a third, sixth, or eighth apart in similar motion, excepting melodic minor scales, which will be required a sixth and eighth apart only.

(E.) Arpeggios of major and minor common chords and their inversions, diminished and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same or different inversions of the chord in combination.

All the scales and arpeggios, as above-stated, to be played with legato and staccato touch:—not less than three octaves in similar and two octaves in contrary motion (except double octaves, which must be played three octaves in similar motion only). There is no restriction as to methods of fingering.

The staccato touch to comprise both finger and wrist staccato (except scales in double thirds, double sixths, and double octaves, which will be required with wrist staccato only). The scales and arpeggios to be played by each hand separately or with both hands together, descending and ascending, and to begin on the highest or lowest note at the discretion of the examiners. Candidates will also be required to answer questions:—On the form, treatment, and tonality of the pieces they select for performance; and to exemplify from standard works the various signs and ornaments used in Pianoforte music.

Candidates who are blind will be required to fulfil all the conditions set forth above excepting the sight reading test; and they will be required in addition to transpose a short phrase dictated by the examiners, and to extemporise on a given theme; they will also be subjected to ear tests, as regards pitch, intervals, chords, and modulations.

The Examination will last about half-an-hour.

SUBJECT IV.—Playing on the Organ.

Examiners in 1896-97—WM. STEVENSON HOYTE, ROWLAND BRIANT, A.R.A.M., and C. STEGGALL, MUS. DOC. CANTAB., R.A.M. (Chairman).

Candidates must be prepared to play the whole, or portions, of a piece of their own selection from each of the following two lists (two pieces in all):—

LIST A.

CHORALVORSPIEL, "Christ unser Herr" (Book 6, No. 17)	Bach.
TRIO ON CHORALE, "Allein Gott in der Höh' sei Ehr'" (Book 6, No. 7) ...	Bach.
SONATA, No. 6, in G (Book 1)	Bach.

LIST B.

SONATA, No. 5, in F sharp (Op. 111) (the entire work)	J. Rheinberger.
TOCCATA in D minor	W. G. Wood.
CHROMATIC FANTASIA AND FUGUE in A minor	L. Thiele.

Candidates will be required to play at first sight, and with varied registering, a hymn tune or chant, to be chosen by the Examiners, and to transpose the same into any key the Examiners may name; also to read from vocal score, including one or more of the C clefs; to play from a figured bass; to harmonise a given melody, and to extemporise on a given subject. They will likewise be required to answer questions on the Ecclesiastical Modes, on the mechanism and stops of the organ, and on the subject of Choir Training.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists, A and B.

They will be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the examiners. They will also be required to transpose the same into any key the examiners may name; to play from a figured bass which will be dictated a bar or two at a time; to harmonise a given melody, and to extemporise on a given subject.

The *vivâ voce* portion of the examination will be the same as for other candidates.

The Examination will last about half-an-hour.

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1896-97—HANS WESSELY; W. E. WHITEHOUSE, A.R.A.M.; and JOHN THOMAS, R.A.M. (Chairman).

CLASS A, PERFORMERS AND TEACHERS; CLASS B, TEACHERS.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each.

Candidates must be prepared to play, at the discretion of the Examiners, the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will be required to transpose and play at first sight, also to answer questions on the form, treatment, and tonality of the pieces they may select for performance.

The Examination will last about half-an-hour. Candidates must provide their own accompanists.

FOR THE VIOLIN.

LIST A.

STUDY in C minor, No. 6 (first book of 24 *Études*, Op. 41) (Schott's Edition) *Alard*.
STUDY in C minor, No. 24 (24 *Études*, Peters' Edition) *Gaviniès*.
STUDY in G, No. 2, Op. 16 (6 *Concert Étüden*, Peters' Edition) *Vieuxtemps*.
STUDY in F, No. 3 (first book of 20 *Grandes Études*, Kistner's Edition) *Sauret*.

LIST B.

FIRST SONATA, D moll (Peters' Edition) (the whole work) *Rust*.
SONATA, No. 2, in D minor (Op. 121) (First movement) (Peters' Edition) *Schumann*.
SONATA in E♭ (Op. 12, No. 3) (the whole work) *Beethoven*.

LIST C.

9TH CONCERTO in A minor (Schott's Edition) (the whole work) *De Bériot*.
ANDANTE AND RONDO CAPRICCIOSO in A minor *Saint-Saëns*.
11TH CONCERTO in D (Op. 23) (Peters' Edition) ((the whole work) *Rode*.
CONCERTO in E minor (Op. 64) (the whole work) *Mendelssohn*.

Candidates in this instrument will further be required to play from memory, at the discretion of the Examiners:—

All major, harmonic and melodic minor scales (3 octaves).*

C flat, C and E major scales in thirds and sixths (2 octaves, to be played in separate bows).

G major and minor and A major and minor scales in octaves (2 octaves).

Chromatic Scales beginning on F and F sharp (two octaves), A flat and B (three octaves).

Arpeggios of major and minor common chords and dominant and diminished sevenths, &c.

FOR THE VIOLONCELLO.

LIST A.

CAPRICE in A (No. 4, Op. 11)	<i>Servais.</i>
ÉTUDE in F (No. 7, Op. 38, Book 1)	<i>Grützmacher.</i>
CAPRICE in D (No. 6, Op. 7, Book 1)	<i>Franchomme.</i>

LIST B.

SONATA in G minor, No. 3, for Violoncello and Pianoforte (First movement). (Peters' Edition, No. 239)	<i>Bach.</i>
SONATA in E, No. 10 (First two movements, Grave, Allegro) (Schott & Co.)	<i>Valentini.</i>
SONATA in A, Op. 69 (First movement)	<i>Beethoven.</i>

LIST C.

CONCERTO in D (No. 2, Op. 3) (First movement)	<i>Romberg.</i>
CONCERTO in D (Op. 45) (First movement)	<i>Molique.</i>
CONCERTO in A minor (Op. 33) (the whole work)	<i>Volkmann.</i>

Candidates will be required to transpose and play at first sight, and to play major and minor (harmonic) scales, three octaves, in detached and slurred Bowing; to perform arpeggios, two octaves, of common chords, dominant sevenths, and diminished sevenths; also to answer questions on the form, treatment, and tonality of one of the pieces they may select for performance.

Lists for other instruments will be furnished to candidates on entering their names.

FOR THE HARP.

LIST A.

Nos. 11, 14, and 17, FROM "FORTY STUDIES," Book 2 (Chappell) ...	<i>Bochsa.</i>
Nos. 9, 10, and 11, FROM "SIX STUDIES," Series 2 (Hutchings & Romer)	<i>John Thomas.</i>

LIST B.

FANTASIA, "I Montecchi ed I Capuletti"	<i>Parish Alvars.</i>
GRAND STUDY, "In Imitation of the Mandoline"	<i>Parish Alvars.</i>
SERENADE (Hutchings & Romer)	<i>Parish Alvars.</i>

LIST C.

"IMPROMPTU" (Hutchings and Romer)	<i>Fr. Schubert.</i>
PRELUDIUM (No. 1)	<i>Mendelssohn.</i>
GIGUE (Hutchings & Romer)	<i>Handel.</i>

Candidates will be required to play at first sight and to transpose.

Candidates in this instrument will further be required to play from memory, at the discretion of the Examiners:—Major and minor scales, arpeggios on the common chord, dominant seventh and diminished seventh, and their inversions; *Sons Etouffés* and *Sons Harmoniques*. Also to answer questions as to the distinguishing characteristics of the Harp as a musical instrument.

SUBJECT VI.—Band-Mastership.

Examiners in 1896-97—J. A. KAPPEY, GEORGE MILLER, Mus. Bac. Cantab., L.R.A.M., and Prof. E. PROUT, Mus. D., Hon. R.A.M. (Chairman).

Candidates, on entering their names, must submit an arrangement of—

(I.) "Andante con moto" (45 bars); the first movement of Mendelssohn's Symphony, No. 3, for Full Military Band with four Saxophones (B flat Soprano, E flat Alto, B flat Tenor, and E flat Bass, all written in the Treble clef), Tenor (E flat) and Bass (B flat) Clarionets (also written in the Treble clef), in original key. This can be arranged from the Orchestral Score or from a Pianoforte arrangement of the Symphony.

Also,

(II.) Humoresken, No. 3, Op. 6, by Edvard Grieg, Peters' Edition, to be arranged for a Small Band of not less than twelve Instruments.

These arrangements must not bear the Candidates' Name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

On another occasion he will be catechised on the compass and fingering of military instruments, the distribution of parts in military scores, and on the elements of music and harmony. He will also be required to show a practical knowledge of wind instruments by playing on at least two instruments, and to give a short exposition of the theory of conducting.

Vivà voce examination will last about half-an-hour.

By order of the Committee of Management,

May, 1896.

F. W. RENAULT, *Secretary.*

Sicentiates of the Royal Academy of Music for 1896.

IN COMPOSITION.

Arkwright, Marian Ursula (T.) ...	1891	James, Frederick, Mus. Bac.	
Barber, Edwin Masterman (T.)...	1887	Cantab. (C.) ...	1889
Bellamy, Catherine A. (T.) ...	1887	Merrick, Frank (T.) ...	1886
Bingley, Rev. John Thomas (T.)	1889	Parkes, David (T.) ...	1891
Clark, Windeyer (T.) ...	1889	Powell, Owen Henry (T.)	1889
Curtis, Millie (T.) ...	1889	Rowe, Richard Ingleton (T.)	1890
Dixon, Emily C. (T.) ...	1887	Smith, Blanche (T.) ...	1893
Ewer, D. C. Wilson (T.) ...	1887	Steven, Alexander (T.)	1893
Flitcroft, John Thomas (T.) ...	1888	Turton, Mary Agnes (T.)	1888
Guard, Emilie Bessie (<i>née</i> Grant).		Tutt, William Henry, Mus. Bac.	
Mus. Bac. (cert.) Oxon. (T.)	1889	Cantab. (C.) ...	1883
Havelock, George (T.) ...	1888	Whitfield, Alice (T.)	1892

C., Composer and Teacher; T., Teacher.

IN SINGING.

Ackerley, Sarah Ellen (T.) ...	1889	Harvey, Louisa (T.) ...	1884
Batten, George Kevern (P.) ...	1896	Hyde, Fredk. Charles Field (T.)	1892
Booker, Mary Louisa (P.) ...	1891	Jones, Edith Emily (P.) ...	1890
Borwell, Alfred Montague (P.) ...	1896	Joyce, Jane (Elementary Singing)	1889
Brooks, Amy H. (T.) ...	1887	Kendall, Harriet (T.) ...	1893
Brown, Meredith (T.) ...	1885	Kilburn, Bessie Marshall (T.)	1894
Buchanan, Jeanie (T.) ...	1885	Kirby, Kate (T.) ...	1894
Bury, Benjamin (P.) ...	1893	Leeds, Bessie Mary (T.) ...	1889
Clark, William (P.) ...	1886	Marshall, Florence (T.) ...	1890
Cohen, Amelia (T.) ...	1893	Mason, William (T., English Singing)	1885
Coulthard, Matilda (T., English Singing)	1892	May, Mary Louisa (T.) ...	1890
Cross, Blanche (T.) ...	1893	Mayes, Kathleen Alice (P.)	1896
Curtis, Alice (P.) ...	1893	McFarlane, Harriet (T.)...	1889
Davis, Mrs. Fred. C. (T.)	1896	Michie, Patti (T.) ...	1888
Denning, Amey Murray (T.)	1893	Morris, Margaret (T.) ...	1886
Devonshire, Amy Blanche (T., English Singing)	1892	Moss, Arthur William (T.)	1889
Dobbie, Elizabeth Anne (P.)	1892	Pearce, Lily (T.) ...	1891
Drew, Rosa (Elementary Singing)	1889	Picot, Joshua (P.)...	1890
Dunkley, Frances E. (T.)	1888	Pitt, Robert John (T.) ...	1889
Dyson, W. Mann (T., English Singing)	1884	Render, John William (T.)	1895
Frost, Amy Ann Eliza (P., English Singing)	1892	Shapcott, Frederick John (T.)	1891
Fusselle, Kate (P.) ...	1884	Sinkinson, Irene (P.) (Inez San Carolo)	1893
Gane, Marie (T.) ...	1893	Spencer, Lizzie Clara (P.)	1893
George, Isabel (P.) ...	1884	Sunman, Henry (P.) ...	1886
Glover-Eaton, Frances Sarah (T.)	1890	Tabram, Mary Elizabeth (T.)	1891
Gould, Louie A. J. (P. and T.)	1886	Thorney, Claudia Hawkins (P.)...	1896
Graves, Frank Scott (T.)	1889	Vernay, Anne (T.) ...	1891
Graves, Henry (T.) ...	1890	Vickess, Georgina Rebecca (T., English Singing)	1892
Gray, Margaret (P.) ...	1896	Wilkinson, Rev. Wm. Farley (T.)	1887
Harker, Elsie (P.) ...	1893	Willis, Louisa Emilie (T., English Singing)	1892

P., Performer; T., Teacher.

IN PIANOFORTE PLAYING.

Abraham, Evelena (P.) ...	1888	Butler, Ellen Maria (T.) ...	1893
Adam, Lily (T.) ...	1890	Byford, Gertrude Harriet (P.) ...	1895
Allcock, Alice Minnie (T.) ...	1895	Carey, Lillian Rosa (T.) ...	1893
Allen, Edith Gertrude (T.) ...	1895	Carey, Wilhelmina (T.) ...	1895
Alment, Mary Charlotte (T.) ...	1895	Carnes, Arthur Augustus (T.) ...	1892
Alston, Emma Louisa (T.) ...	1895	Carpmael, Jane (P.) ...	1892
Amy, Alfred (P.) ...	1887	Carr, Alice Gertrude (P.) ...	1894
Andrew, Ada Mary (T.) ...	1893	Carr, Ellen Elizabeth (T.) ...	1892
Applin, May (T.) ...	1886	Carter, Margaret Helen (P.) ...	1890
Atkins, Elizabeth (T.) ...	1892	Cater, Violet Mary Ley (T.) ...	1896
Atkins, Mabel (T.) ...	1893	Cave, Elsie Mary (T.) ...	1894
Atterbury, Ethel (T.) ...	1885	Chapman, Elizabeth (P.) ...	1895
Attwater, Julia Mary (T.) ...	1895	Chapman, Margaret Ann (T.) ...	1891
Aubin, Nellie E. (P.) ...	1887	Chard, Frances Agnes (T.) ...	1892
Aubin, Susie Roof (P.) ...	1891	Charters, Margaret Alice (T.) ...	1891
Ayers, Helen (P.) ...	1884	Chesshire, Alice Louisa (P.) ...	1885
Bacon, Frances Emma (T.) ...	1893	Childe, Gertrude (T.) ...	1894
Baker, Annie (T.) ...	1895	Christie, Emily Mary (P.) ...	1896
Baker, Gertrude (P.) ...	1896	Clark, Ellen Mason (T.) ...	1896
Barnaby, Helen (T.) ...	1893	Clarke, Fanny Beatrice (T.) ...	1894
Barnard, Florence Gertrude (T.) ...	1893	Clay, Edith Mary (P.) ...	1896
Barnard, Louisa (P.) ...	1886	Cochrane, Ethel (T.) ...	1887
Barraud, Helen Margaret (T.) ...	1891	Cockburn, Louise Jane (P.) ...	1891
Bartlett, Emily (T.) ...	1892	Cockerell, Jessie (T.) ...	1894
Basnett, Marian (T.) ...	1893	Cohen, Zivvy (T.) ...	1896
Bateman, Georgiana Clews (T.) ...	1894	Cole, Sidney Robert (P.) ...	1895
Bates, Joseph (T.) ...	1885	Coleman, Charlotte (P.) ...	1892
Beadle, Dorothea Mary (T.) ...	1893	Coles, Lillian (T.) ...	1896
Beardwell, Edith Emma (T.) ...	1892	Coley, Gratiana (T.) ...	1891
Beaumont, Letitia (née Spurr) (T.) ...	1892	Colles, Annie (T.) ...	1893
Beech, Florence Ada (T.) ...	1896	Collins, Florence Marian (P.) ...	1895
Bellamy, Catherine A. (P.) ...	1884	Cookson, Elizabeth (P.) ...	1884
Bentley, Emma Jane (T.) ...	1885	Cooper, Annie Elizabeth (T.) ...	1892
Bennett, Minnie Deane (P.) ...	1889	Cooper, Ethel Mary (T.) ...	1890
Bevan, Elizabeth (P.) ...	1891	Cooper, George Wilmot (T.) ...	1891
Bilbe, Annie Louisa (T.) ...	1890	Cooper, Helen Gertrude (T.) ...	1893
Bindon, Lillian A. Stephanie (T.) ...	1892	Cornish, Henrietta (T.) ...	1896
Bittleston, Annie Rebecca (T.) ...	1892	Couchman, Edith Mary (P.) ...	1892
Black, Helena Hume (T.) ...	1893	Couper, Bertha Mary Alexandra (T.) ...	1895
Blandford, Annie Jane (P.) ...	1889	Court, John (T.) ...	1890
Blight, Lillian Ernestine (T.) ...	1895	Cover-Cover, Elizabeth (P.) ...	1884
Boden, Ada Lydia (T.) ...	1893	Cox, Alice Helena (P.) ...	1887
Bond, Lizzie Amanda Edwards (P.) ...	1890	Cox, Annie Hake Hammond (P.) ...	1883
Botting, Emma (T.) ...	1894	Crabtree, Hannah (T.) ...	1892
Bowden, Louisa Barnetta (T.) ...	1894	Crankshaw, Mabel Franceys (P.) ...	1892
Breckon, Eleanor (T.) ...	1896	Crewes, Jessie Paynter (T.) ...	1892
Broadhurst, Bertha (T.) ...	1893	Crisp, Annie Magner (P.) ...	1892
Brockelhurst, Annie (P.) ...	1884	Critchfield, Harriet (T.) ...	1891
Brown, Emily (P.) ...	1896	Crompton, Clara Katherine (T.) ...	1889
Brown, Jane Helen (T.) ...	1888	Cross, Ethel (T.) ...	1892
Bruford, Nellie (T.) ...	1895	Croxall, Annie Theresa (T.) ...	1892
Bryett, Jane (T.) ...	1887	Crummack, Maud Harker (T.) ...	1891
Buchanan, Kate (P.) ...	1890	Cuthbert, Minnie (T.) ...	1889
Buchanan, Mary (P.) ...	1884	Dangerfield, Winifred (T.) ...	1896
Buckman, Clara May (T.) ...	1894	Davey, Francis Saunders (P.) ...	1891
Bué, Louise Marie (T.) ...	1894	Davies, Caroline Jane (T.) ...	1894
Burgis Edith (T.) ...	1895	Davies, Evelyn Harriet (T.) ...	1886
Burnaby, Gertrude Mary (T.) ...	1895	Davis, Margaret (T.) ...	1891
Burrows, Agnes (T.) ...	1895	Dawes, Agnes (T.) ...	1892
Butcher, Mary Amelia (P.) ...	1882	Dawson, Agnes (P.) ...	1889

IN PIANOFORTE PLAYING.—Continued.

Dawson, Herbert James (T.)	1891	Goodridge, Melora F. (T.)	1886
Day, Ida Blanche (T.)	1895	Goodwin, Alfred Cowell (P.)	1895
Deeley, Effie (T.)	1891	Gray, Alice Margaret (T.)	1896
Dennant, Lilian (P.)	1895	Green, Ethel Annie (T.)	1895
Després, Laura Marie (T.)	1896	Green, Mary (T.)	1891
De Saxe, Estelle (T.)	1894	Green, M. Ethel (T.)	1896
Diver, Beatrice Jane (T.)	1894	Greene, Annie Belton (T.)	1896
Dixon, Rosa Blanche (T.)	1894	Greenland, Annie Maria (P.)	1883
Doherty, Roberta Elizabeth Howard (T.)	1895	Greenwood, Harry Stansfield (T.)	1894
Doyle, Rosa H. (P.)	1888	Gregory, Adeline Constance Lauretta (T.)	1893
Drake, Dora (T.)	1896	Griffiths, Bessie (P.)	1890
Drummond, Ellen (P.)	1895	Griffiths, Genevieve Rose J. (P.)	1895
Dunn, Florence Annie Elizabeth (T.)	1896	Grocock, Edward William (T.)	1893
Dunworth, Henry (T.)	1886	Gudgeon, John (P.)	1891
Durley, Lucy Elizabeth (P.)	1890	Guest, Mary Ellen (T.)	1889
Earle, Frances (P.)	1891	Guy, Fanny Edith (T.)	1895
Edwards, William Evans (T.)	1894	Halkett, Mrs. Eleanor Sophie (P.)	1896
Egerton, Kate Annie (P.)	1896	Haines, Annie Marguerite (née Joste) (T.)	1891
Eggar, Katharine Emily (P.)	1895	Hall, Alice Maud (T.)	1893
Ellaby, Agnes Grace (T.)	1891	Hall, Clara (T.)	1892
Elliott, Margaret (T.)	1891	Hall, Emmeline Jane Medd (P.)	1895
Ellis, Ethelwyn Howard (P.)	1891	Hall, Mary Parker (T.)	1893
Ellis, Jessie Balfour (T.)	1892	Hanwell, Mary Constance (née Potter) (T.)	1891
Enthoven, Rachel (T.)	1896	Harding, Elsie Gertrude (T.)	1894
Ereaut, Arabella Susette (P.)	1893	Harris, Grace Ethel (T.)	1893
Eyre, Florence Mary (T.)	1895	Hartley, Annie Austin (T.)	1890
Eyre, Ethel Jane (T.)	1895	Haselden, Ethel Marie (T.)	1895
Fagelund, Riborg Marie (T.)	1894	Haselden, Theresa Julia (P.)	1893
Fellows, Eliza Frances (T.)	1891	Hayes, Letitia Millie (T.)	1892
Ferguson, Mary Helen (T.)	1894	Head, Jane (T.)	1890
Ferraby, Harriette (T.)	1896	Hemmerde, Amy Gertrude (T.)	1893
Fidler, Florence Goddard (T.)	1894	Hemmings, Clara Jane (T.)	1893
Field, Alice Mary (T.)	1894	Hengler, Emmeline Mabel Hengler (T.)	1894
Fines, Mabel Katharine (T.)	1896	Hensman, Caroline (T.)	1892
Fisher, Alfred Walter (T.)	1895	Hepworth, Alma (T.)	1895
Fitch, Lottie (T.)	1888	Heron, Joanna (T.)	1888
Fittall, Florence E. (née Fearn) (T.)	1892	Hewins, Kate (T.)	1893
FitzGerald, Edith (T.)	1895	Hewins, Mabel Maria (T.)	1890
Fletcher, Edith (T.)	1896	Heywood, Hattie (T.)	1892
Ford, Mary W. (T.)	1887	Hillier, Lucy (P.)	1891
Foster, Augusta Josephine (P.)	1892	Hindle, James (P.)	1884
Fowler, William Ernest (P.)	1893	Hirst, James Crossland (T.)	1894
Fowles, Bernard Wm. (P.)	1892	Hitchcock, Mrs. Annie (T.)	1896
Francklow, Charlotte Helena (T.)	1895	Hodgson, Emily Rose (Minna) (P.)	1892
Fredericks, Helen (T.)	1892	Hodgson, Wilfred Ernest (T.)	1896
Freeman, Helen Maud (T.)	1892	Hoffman, Jacob (T.)	1885
Frewer, Frank (P.)	1892	Holland, Annie Emily (T.)	1896
Gallatly, Dora (P.)	1885	Hollick, Clara (P.)	1888
Galloway, Adelaide (T.)	1896	Holliday, Ethel Annie (T.)	1896
Galloway, Mary (T.)	1894	Hollier, Archibald (T.)	1895
Gardner, Charles (P.)	1882	Holdom, Annie Eliza (T.)	1887
Germain, Agnes (T.)	1896	Holme, Gertrude (T.)	1887
Gibbons, Augusta (T.)	1894	Hope, Gertrude Mary (T.)	1895
Gibbs, Catherine Mary (T.)	1895	Hornsby, George Fred. (T.)	1896
Gibson, Arthur (T.)	1896	Horsfield, Eleanor Mercy (T.)	1886
Gilbart, Ethel (T.)	1890	Hoskyn, Manie Bullock (T.)	1896
Giles, Helen Frances (P.)	1892		
Godfray, Marion Ida (T.)	1892		
Goodman, Gertrude Bessie (P.)	1895		

IN PIANOFORTE PLAYING.—*Continued.*

Howlett, Minnie (T.) ...	1895	Maclean, Lottie (T.) ...	1886
Hudson, Emily Gertrude (T.) ...	1886	McBlain, Bertha (T.) ...	1886
Hudson, Grace Mabel (P.) ...	1895	M'Kechnie, Edith C. E. (P.) ...	1889
Hume, Gertrude (T.) ...	1891	Maddle, Maude Mary (T.) ...	1888
Humphries, Emily Mary (P.) ...	1884	Mallender, Mrs. Elizabeth Ramsey (T.) ...	1896
Hutchinson, Clara Ellen Mary (P.) ...	1896	Manning, Edith Emma (P.) ...	1895
Huxham, Annie (T.) ...	1890	Marchant, Fanny Ellen (T.) ...	1895
Ing, Harriet Maria Siphthorpe (T.) ...	1895	Marsh, Mary Elizabeth (P.) ...	1885
Ingham, Albert (T.) ...	1886	Marshall, Marian Isabella (T.) ...	1892
Ironside, Constance Rose (T.) ...	1896	Matheson, Emily, (late Miss Pugh) (P.) ...	1887
Isaac, Kate (T.) ...	1892	May, Ethel Frances (T.) ...	1886
Ison, Frances Gregory (P.) ...	1895	May, Harriet Ellen (T.) ...	1895
Jackson, Mary Southern (T.) ...	1894	May, Mary Louisa (T.) ...	1893
Jacobsen, Henrietta (T.) ...	1894	Mills, Ellen (T.) ...	1893
James, Lilla (T.) ...	1892	Mitchell, Madeline Ginder (P.) ...	1885
Jefferson, Rebecca (T.) ...	1893	Moore, Eleanor (P.) ...	1888
Jenkins, Annie Margaret Keith (T.) ...	1896	Mossop, Lillie Louisa (P.) ...	1892
Jennings, Edith (T.) ...	1892	Mott, Beatrice Elizabeth (T.) ...	1892
Johnson, Ellen Ruth (T.) ...	1893	Mueller, Hilda Frances (T.) ...	1895
Johnson, Ethel (T.) ...	1895	Muller Ada Madeline (T.) ...	1892
Johnson, Feakins Alfred (P.) ...	1883	Murchison, Beatrice (P.) ...	1884
Johnson, Mary Anne Barnes (T.) ...	1888	Muriel, Isabel Mary (T.) ...	1888
Joll, Emma Mary (P.) ...	1885	Murray, Louisa (P.) ...	1891
Jones, Arthur Barclay (P.) ...	1891	Musgrave, Grace Ethel (T.) ...	1891
Jones, Mrs. Sinclair (<i>née</i> Ellis, Ada Sinclair) (P.) ...	1891	Musham, Gertrude Mary (T.) ...	1894
Jones, Ethel Maude (T.) ...	1896	Needham, Mrs. Alicia Adelaide (<i>née</i> Montgomery, Ada) (P.) ...	1889
Jopling, Isabella Louisa (P.) ...	1885	Newborne, Etta (Mrs. E. Burnip, T.) ...	1896
Juckes, Florence Amy Mary (T.) ...	1896	Newby, Caroline Gertrude (T.) ...	1887
Keats, Florence Jane (T.) ...	1893	Nicoll, Kathleen de Barentin (T.) ...	1896
Keble, Grace (P.) ...	1890	Nisbet, James (T.) ...	1893
Keene, Frederick Andrew (P.) ...	1891	Nock, Clara Matilda (T.) ...	1893
Keep, Annie Eliza (T.) ...	1891	Norris, Ernest Edward Henry (T.) ...	1888
Kelly, Lillian (T.) ...	1893	Norton, Florence Margaret (T.) ...	1895
Kendrick, Frances Marian (T.) ...	1895	Nunn, Elizabeth Annie (P.) ...	1884
Kirby, Jeannie (T.) ...	1893	Nutcher, Emilie Breedon (T.) ...	1895
Knapp, Ethel Henrietta (T.) ...	1896	O'Donoghue, Anna Philomena (T.) ...	1896
Knight, Hilda Mary (T.) ...	1891	Olney, Eveline Ruth (T.) ...	1895
Langford, Samuel (T.) ...	1892	Olson, Mary Amilie (P.) ...	1885
Last, Harriet Susan (P.) ...	1895	Orellana, Belgj de (P.) ...	1883
Lawley, Rose Harriet (T.) ...	1891	Orellana, Flora de (P.) ...	1882
Lea, Louisa Kate (T.) ...	1889	Ormesher, Joseph (T.) ...	1896
Lean, Edith Amy (P.) ...	1885	Osborne, Charles Godolphin (T.) ...	1895
Leeds, Agnes Honoria (T.) ...	1895	Osmond, Clara Amy (P.) ...	1896
Leigh, Ada (P.) ...	1890	Osmond, Gertrude Jane (T.) ...	1895
Le Sueur, Louisa Jane (P.) ...	1892	Paget, Mary Maud (T.) ...	1896
Lewis, Caroline Sarah (P.) ...	1893	Palliser, Sybil (P.) ...	1892
Lewis, Georgina Adeline (T.) ...	1893	Pallot, Eliza (T.) ...	1892
Lewis, Lillian (P.) ...	1888	Palmer, Florence Louise (T.) ...	1895
Linton, Alice Mary (T.) ...	1885	Pankhurst, Jennie (T.) ...	1895
Llewellyn, Kate (P.) ...	1882	Pardey, Ellen (T.) ...	1896
Lockwood, Eva (T.) ...	1892	Paris, Emily de (P.) ...	1890
Lomas, William, Mus. Bac. (P.) ...	1882	Parkes, Margaret Ashwell (P.) ...	1884
Long, Edith Jane (<i>née</i> Morse) (T.) ...	1894	Parnell, Mary (T.) ...	1886
Long, Irene (T.) ...	1895	Parsons, Annie (P.) ...	1894
Longley, Annie S. (T.) ...	1893	Parsons, Herbert Chas. (P.) ...	1892
Louch, William (T.) ...	1885	Payne, Louisa (T.) ...	1884
Lovell, Laura Madeleine (T.) ...	1896		
MacGregor, Margaret Jane (T.) ...	1896		
Mackenzie, Lillian Geraldine (P.) ...	1895		

IN PIANOFORTE PLAYING.—*Continued.*

Peat, Florence Stuart (T.)	...	1893	Stanswood, Florence (P.)	...	1893
Pechell, Laura (T.)	...	1893	Staveley, Walter Haydn (P.)	...	1896
Peck, Clara (P.)	...	1886	Stefanoni, Alice Josephine (T.)	...	1895
Pellow, Violet Bessie (T.)	...	1894	Stephens, Florence Emily (T.)	...	1896
Percival, Edith (P.)	...	1893	Stephenson, Edith Gertrude (P.)	...	1888
Phillips, Edith (T.)	...	1886	Stephenson, Lucy Eliza (P.)	...	1889
Pickup, Sarah Ellen (T.)	...	1896	Stericker, Arthur Cass (P.)	...	1892
Poole, Ethel Bronwen (T.)	...	1893	St. John-Firth, Marie H. (P.)	...	1895
Pope, Rose Kelway (T.)	...	1893	Stow, Elsie Laura (T.)	...	1893
Power, Henrietta Maria (P.)	...	1885	Stow, Grace Septima (T.)	...	1894
Price, Jessie Mildred (T.)	...	1894	Strettell, Harriet A. (P.)	...	1885
Price, Rose (P.)	...	1896	Stuart, Edith (T.)	...	1895
Prince, Alfred (T.)	...	1891	Stuart, Elizabeth Constance (T.)	...	1894
Pym, Lillian Gordon (P.)	...	1896	Sturge, Alice Margaret (T.)	...	1891
Quick, Amy Arnoll (T.)	...	1890	Sumner, Charlotte (P.)	...	1895
Quick, Ellen Mary (T.)	...	1887	Surridge, Constance E. (T.)	...	1892
Ransome, Ethel (T.)	...	1895	Susman, Rachel (T.)	...	1892
Read, Isabella Mary (T.)	...	1895	Tabb, Julia Alice (T.)	...	1896
Rea, Emma Mary (T.)	...	1891	Talbot, Bertha Elizabeth (P.)	...	1895
Redfern, Florence Jerram (T.)	...	1893	Tallant, Catherine Alice (P.)	...	1888
Reekie, Minnie Haliburton (T.)	...	1896	Tapp, Georgiana Constance Mabel (T.)	...	1893
Reynolds, Marian (P.)	...	1896	Tarbolton, Mary Susanna (T.)	...	1892
Richardson, Ada Louisa (T.)	...	1887	Taylor, Ada (T.)	...	1896
Richardson, Mary Isabel (P.)	...	1895	Taylor, Annie (T.) (Barnsbury)	...	1891
Richardson, Maud (T.)	...	1892	Taylor, Annie (T.) (Leicester)	...	1895
Risdon, Annie (T.)	...	1895	Taylor, Martha (T.)	...	1890
Roberts, Mary Felicia (T.)	...	1892	Tearle, Kate (T.)	...	1896
Roberts, Sophia Elizabeth (T.)	...	1895	Tendall, Eliza (T.)	...	1891
Robson, Mary (T.)	...	1888	Thomas, Mary Elizabeth (P.)	...	1895
Rose, Amy Jane (T.)	...	1894	Thompson, Alice Naish (P.)	...	1882
Ross, Elizabeth Frances (T.)	...	1889	Thomson, Elizabeth Georgina (P.)	...	1890
Ross, Lillian Georgina Mattie (T.)	...	1891	Thomson, Jane Rodney (P.)	...	1888
Round, Kate (T.)	...	1887	Thomson, Kate Blyth (T.)	...	1895
Rowe, Geo. Middleton (P.)	...	1892	Threadgold, Lottie Maria (T.)	...	1888
Rowland, Charles (P.)	...	1882	Timæus, Mary White (T.)	...	1893
Sandford, Mary Gordon (P.)	...	1890	Tims, Clara (T.)	...	1887
Sands, Mary Cooper (T.)	...	1894	Tonge, May Severn (P.)	...	1890
Scharrer, Ida (P.)	...	1895	Topham, Hilda Frances (T.)	...	1895
Schloesser, Alice Marion (T.)	...	1895	Townsend, Frances Marie (T.)	...	1896
Schwier, Walter Frederick (P.)	...	1886	Townshend, Sydney (T.)	...	1896
Senior, Edwin (T.)	...	1886	Tozer, Augustus E. (P.)	...	1882
Shardlow, Mary Adina (T.)	...	1896	Travers, Mary (P.)	...	1885
Sharpe, George Frederic (T.)	...	1893	Tregillus, Beatrice Mabel (P.)	...	1890
Sharples, Thomas (T.)	...	1893	Underdown, Lucy Caroline (T.)	...	1894
Shaw, Eleanor Gertrude (T.)	...	1895	Vause, Charles Wm. (T.)	...	1892
Shaw, Frances Beatrice (T.)	...	1895	Veaco, John George (T.)	...	1889
Sherborne, Jane Frances (T.)	...	1894	Vincent, James Henry (T.)	...	1896
Sherrard, Blanche Violet (T.)	...	1895	Wagner, Frederick, Mus. B. Dunelm (P.)	...	1886
Shorland, Mary Elizabeth (P.)	...	1885	Walker, Ellen (P.)	...	1886
Sides, Constance Maude (T.)	...	1895	Walker, Herbert (T.)	...	1886
Smith, Anne Elizabeth (T.)	...	1888	Wall, Emily Gertrude (T.)	...	1891
Smith, Grace Marion (P.)	...	1896	Wallis, Susanna (T.)	...	1895
Smith, May (T.)	...	1895	Walton, Edith (T.)	...	1895
Smith, Rosa (T.)	...	1885	Ward, Margaret Ann (T.)	...	1894
Smith, Winifred (T.)	...	1895	Warland, Mary Esther (T.)	...	1896
Smout, Ida (T.)	...	1891	Warner, Elsie Herrick (P.)	...	1895
Smyth, Isabella Stuart (P.)	...	1882	Watson, Gertrude Emma (T.)	...	1894
Spedding, Esther Alice (P.)	...	1892	Watts, Edith (T.)	...	1888
Standen, Helen Melville (T.)	...	1885			
Stansfield, Kate (T.)	...	1889			

IN PIANOFORTE PLAYING.—Continued.

Webber, Margaret Elizabeth (T.)	1894	Wilson, Percy (T.)	1894
Webster, Clarinda A. (P.)	1884	Wimperis, Ethel Mary (T.)	1896
Wheeldon, Nellie Beatrice (P.)	1896	Windley, Sybil Eva (T.)	1894
Whipp, Edith Anice (T.)	1890	Winter, Amy Llewellyn (P.)	1894
Whitehead, Alfred Wm. (T.)	1892	Winterbottom, Fanny (T.)	1891
Whitehead, Samuel (T.)	1887	Wintle, Lucy (P.)	1891
White, Marion Isabel Harrison (P.)	1895	Wollaston, Edith Amy Isabel	
Whiting, Mabel (T.)	1895	Benett (T.)	1895
Whitmarsh, Minnie Augusta (T.)	1895	Woodrow, Josephine Bertha (T.)	1895
Wicks, Emily Annie Elizabeth (T.)	1896	Woodyatt, Florence Lilian (T.)	1893
Wilcockson, Elizabeth (T.)	1890	Wren, Edward Charles (T.)	1895
Wilkins, Kate Annie (P.)	1891	Wright, Margaret Annie (T.)	1893
Wilkinson, Eleanor Gertrude (T.)	1896	Wright, Margaret May (P.)	1893
Williams, Annie Maria (T.)	1893	Yates, James Herbert (T.)	1891
Williams, Maud Margaret (T.)	1896	Yetts, Ethel Frances (P.)	1896
Wilmot, Caroline Dudley (T.)	1890	Yorke, Marion Courtenay (T.)	1892
Wilmot, Caroline Dudley (T.)	1891	Young, Edith Maurice (T.)	1886
Wilson, Ethel (T.)	1896	Zwinger, Edith Mary (T.)	1893

P., Performer and Teacher : T., Teacher.

IN ORGAN PLAYING.

Allison, Malcolm	1888	Hudson, Henry	1884
Barrow, William Henry	1884	Huntley, George Frederick	1888
Bennett, Thomas Herbert	1891	(Mus. Bac.)	
Clarke, John Charles	1885	Jones, George Evan	1888
Cooper, John George	1896	Mander, R. Yates	1886
Cox, W. Haydn	1886	Morris, Herbert Charles	1896
Davis, Henry James	1894	Mountford, Franklin James	1893
Dewberry, Frederick	1883	New, Albert E.	1888
(Mus. Bac. Cantab.)		Oake, Alfred	1887
Dudeney, Thomas James	1885	Price, Arthur Newell	1894
Flitcroft, John Thomas	1888	Riseley, George H.	1896
Harding, Harry Alfred (Mus. Doc.		Sinclair, George Robertson	1887
Oxon., F.R.C.O.)	1895	Sippel, Henry Hallyar	1884
Hey, Arthur	1891	Stocks, William Henry	1887
Hoggett, Thomas James	1892	Thomas, Frederick Charles	1896
Hopper, Richard J. E.	1887	Tiltman, Henry Thomas	1891
(Mus. Bac. Cantab.)		Vinnicombe, Edward Moxhay	1889

IN ORCHESTRAL INSTRUMENTS.

Allen, Estelle (<i>Violin</i> , P.)	1895	Edgington, Mary Morse (<i>Violin</i> , P.)	1895
Ball, Reginald Vercoe (<i>Violin</i>)	1891	Fricker, Minnie Mott (<i>Harp</i> , P.)	1892
Barnby, Alice (<i>Harp</i> , P.)	1892	Gardiner, Beryl (<i>Violin</i>)	1891
Bartlett, Francis Llewellyn (<i>Violin</i> , P.)	1896	Gedge, Gertrude Margaret (<i>Violin</i> , P.)	1895
Bennett, Frederick James Wentworth (<i>Flute</i> , P.)	1895	Gray, Ellen Louisa (<i>Harp</i>)	1889
Blunt, Dorothy (<i>Violin</i> , T.)	1894	Grimm, Eugen (P.) (<i>Violoncello</i>)	1888
Booth, John Richardson (<i>Violin</i> , P.)	1892	Guyer, John Fisher (<i>Violin</i>)	1888
Brown, James (<i>Violin</i> ; T.)	1896	Hatton, Edward Paul (<i>Violin</i> , P.)	1896
Buffey, Thomas Goodburn, Mus. Bac. Dunelm (<i>Violin</i>)	1889	Hemming, Mary Louisa (<i>Violin</i> , P.)	1895
Burrows, Benjamin Harper (<i>Violin</i> , T.)	1895	Hughes, James Stamford (<i>Clarinet</i>)	1891
Cass, William Hy. (<i>Violin</i> , P.)	1893	Hunt, Hubert Walter (<i>Violin</i>)	1888
Chartres, Emily Florence (<i>Violin</i>)	1889	Jones, Edward (<i>Violin</i>)	1887
Cox, Ernest Gann (<i>Violin</i> , T.)	1896	Kelly, Annie Elizabeth Mary (<i>Violin</i>)	1891
Dunworth, James (<i>Violin</i>)	1884	Kenion, Vida (<i>Violin</i> , P.)	1894

IN ORCHESTRAL INSTRUMENTS.—*Continued.*

Kimpton, E. Gwynne (<i>Violin, P.</i>)	1896	Pitman, Helen (<i>Violin, P.</i>)	1896
Lavington, Amy Eleanor (<i>Harp</i>)	1889	Ramsay, Gertrude Elizabeth	
MacDermott, Harry Stanley		(<i>Violin, T.</i>) ...	1895
(<i>Violin, T.</i>) ...	1892	Ridding, Nellie (<i>Violin, P.</i>)	1895
Mathewson, Charlotte (<i>Violin, T.</i>)	1895	Sangster, Edward James (<i>Violin,</i>	
Milligan, Frances McGregor		<i>P.</i>) ...	1895
(<i>Violin, P.</i>) ...	1892	Serle, Alfred Ernest (<i>Violin, P.</i>)	1892
Mole, Alfred T. (<i>Violin, T.</i>)	1894	Slocombe, Alfred John (<i>Violin, P.</i>)	1892
Morris, Andrew (<i>Violin</i>)	1889	Turrell, Thos. Edward (<i>Clarinet</i>)	1882
Morris, Joseph (<i>Clarinet</i>)	1889	Tyler, Maud Lilian (<i>Viola, P.</i>)	1896
Morris, Mabel Alice (<i>Violin, P.</i>)	1896	Warner, Harry Waldo (<i>Violin, P.</i>)	1896
O'Connor, Angela (<i>Harp, P.</i>)	1896	Wilson, Ethel (<i>Violin, P.</i>)	1894
Paton, Letitia Mary (<i>Violin, T.</i>)	1892	Wilson, Margaret A. (<i>Violin, T.</i>)	1896
Peters, Chas. Furness (<i>Violin, P.</i>)	1892	Yates, Emily Mary (<i>Violin, T.</i>)	1894

P., Performer and Teacher ; T., Teacher.

IN BAND-MASTERSHIP.

Browne, John Barrett ...	1882	Miller, George (Mus. Bac. Cantab.)	1882
Evans, Christopher ...	1884	Pathan, Allaudin Khan Moulabax	1895
Godfrey, Daniel Evers ...	1890	Smart, John Henry ...	1895
Hazell, Alfred ...	1896	Thomas, Charles ...	1893

The last day on which names and exercises can be received
will be Saturday, October 31, 1896.

The Syllabus for 1897-8 will be published in May, 1897,
and will be sent on application to the Secretary.